/115 cont./

326 ax or ten arrow points, a goat each; for the other things he is paid
[435] with milk. If the orderer furnished the iron wire, only half of the prices named is given as payment for the labor.

From thick brass and copper wire (os sojai, es soja; os sojai ebor, brass wire; os sojai adó, copper wire) the blacksmiths draw thin wire. For this they use as tools the en gáuo and the ol gamét. The former is an iron approximately a foot long (Fig. 26a), which is an inch thick in the middle and on both sides often tapers to points. In the center it has a few conical holes of different widths through which the wire is drawn. Not infrequently the en gáuo also consists only of a piece of strong sheet iron that /116/ is not pointed at the ends. The ol gamét (Fig. 26b) serves as tongs and has the shape of sugar tongs whose grasping arms are squeezed together by an iron spiral
325 drawn around them. The drawing of small pieces of wire is done by hand, whereby one man grasps the en gáuo, the other the tongs. For larger work the former with its two points is wedged into a forked

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Fig. 26b. 1/4

wooden block, while the wire already drawn through is fastened to a roller resting on two forked branches. By a slow turning of it the wire drawing then proceeds. In order to make the wire still thinner, it is drawn a second time through an iron with a smaller hole. The
306 spiral-shaped neck-ornament of the Masai women (es segenget e
301 murt), the double-spiral earrings of thick brass wire (es surudiai,
325 surudia) the women and old men, the arm and leg cuffs of iron
462 wire (es segengei, with designation of the part on which they are worn), as well as the tin ear-pendants (ol aimír, el aimér), are made by

306 301 325 [462] [439] /116 cont./ the wives of the blacksmiths. Smaller ornamental objects of wire are made by the other Masai women. The small chains of iron and copper wire are not made by the Masai themselves, but are bought ready-made from the caravan people or the sedentary neighboring tribes.

XIV.

000 Character. -- National pride. -- Disrespect for foreigners. -- Designation of foreigners. -- The Masai in the service of the European. -- Attitude of the Masai living among his people toward the European. -- The Masai toward their kind. -- Hospitality -- Position of the woman. -- How the Negro illustrates the character of the Masai. -- Expression of emotions and other gestures. -- Strength of vision. -- Art sense. -- Color sense. -- Orientation ability. -- Song. -- Ideal of beauty of the human body.

186 799 829 [181] The most outstanding trait in the character of the Masai is their national pride which is based on the religious view that they are the chosen people of God. God created the world and all that is in it only for them. All non-Masai are subject to the Masai people and their property belongs to them. This explains the haughtiness and the deep disdain toward the sedentary Negroes, who are not familiar with 'Ng ai and have no share in the good things created by him and who therefore are condemned to wrest their daily food from the soil in the sweat of work. On the other hand, God cares for the Masai as for his children, they need not work: "en dobira mēti sidai = work is not good, everything belongs to them anyway, and, since the Negroes do not give it voluntarily, the Masai take it by force. In fact, the Negro, in the opinion of the Masai, only has justification for existence as keeper of the livestock created by 'Ng ai for the Masai.

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186 In general the Masai designates all non-Masai as el meg (sing. ol meggi), a term that is to be translated as "unbeliever." /117/ The Masai does not know friendship and loyalty toward the